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(Prices current 1.1.02)

Zweites Quartett: in Bb:

1

Violine.

Heinrich von Herzogenberg, Op. 95.

Allegro.

Leipzig, J. Rieter - Biedermann.

2143

Br. *p*

cresc. *f*

poco rit. *cresc.*

a tempo *ff pesante* *sf sf sf*

sf dim.

p *cresc.*

rit. *f* *ff* *sost.*

a tempo *sf* *mf* *cresc.*

ff *sf* *mf cresc.*

f sf *p* *dim.*

Violine.

sf *mf* *ff* *f* *p* *dolce* *f* *sf* *mf* *f* *dim.* *poco rit.* *a tempo* *p* *pp* *mf* *dim.* *p* *mf* *cresc.* *sf* *cresc.* *sf* *sf* *sf* *ff sost.* *sf* *sempre più sost.*

Violine.

arco
cresc.
f
ff
f
poco rit.
dim.
a tempo
p
f sf
f
grazioso
dolce
cresc.
mf
dim.
p dim.
p
p
cresc.
f cresc.
a tempo
ff sost.
sf
sf
sf

Violine.

p
dim.
p
dim.
p
rit.
a tempo
p espr.
cresc.
f
dim.
p
cresc.
f
mf cresc.
sf cresc.
sf
sf
sf
sf
ff sf
sf
sf
sf
ff
6
poco rit.
sosten.
in tempo
rit.
sf
a tempo
mf
ff
Br.

Violine.

Notturmo.

Adagio, ma non troppo.

Sordine.

Pfte. Vel. *p* *p espr.*

dim. *pp* *p*

mf *p dim.* *pp*

p *cresc.* *f dim.*

rit. *a tempo* *tr* *mf*

p dim. *pp*

f *dim.* *p dim.* *pp*

Andante sostenuto. ohne Sord. *p espr.* *rinf.* *dim.*

pp *p* *rinf.*

sf *dim.* *p* *pp* *rit.* *a tempo*

mf *sf* *dim.*

Violine.

a tempo *f* *mf*

2 *f* *sf*

sf *sf*

sf

1 *f* *mf* *ff*

sf *sf* *sf*

sf *dim.* *p* *pizz.*

7 *arco* *cant.*

cresc. *f* *mf*

cresc. *f* *dim.*

poco rit. *a tempo* *pizz.* *1*

p

Violine.

Allegro vivace.

ff sf f mf

Br.

grazioso dolce

cresc. mf

dim. p dim.

p cresc.

f cresc. ff sost.

Violine.

pp p espr. mf p

rit. - al Tempo I. p

1 Sordine. p espr. dim.

pp p mf

p dim. pp p

p

cresc. f dim. rit. p dim. p

a tempo

dim. pp p dim.

pp mf f dim. p

dim. rit. a tempo pp

p

dim. pp ppp

Violine.

Allegro.

pizz.

arco.

*p**mf**f**cresc.**ff sost.**a tempo**sf**espr.**sf**mf*

pizz.

*p**dim.*

arco.

*mf**f**cresc.**ff sost.**a tempo*

pizz.

p

2

3

arco.

pp

Violine.

7

a tempo

1

*poco rit.**mf**p molto**ff sost.**a tempo**ff**sf**sf**espr.**f**sf**sf**sf**sf**sf**sf**Fine.*

Br.

dolce

1

1

1

p

2

Br.

*p**cresc.**p**cresc.**f**sf**dim.**p**pp**D.C.*

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1

Bratsche.

Heinrich von Herzogenberg, Op. 95.

Allegro.

Leipzig, J. Rieter-Biedermann.

2143

Bratsche.

p
cresc.
f
a tempo
poco rit.
ff pesante
sf sf sf
sf dim.
p
cresc.
f
rit. - sf - ff
sosten.
a tempo
sf
mf
cresc.
ff
sf
mf espr.
cresc.

Bratsche.

sf
sf
sf
sf
dim.
p
dolce
mf
p
cresc.
f sf
mf
f
poco rit.
a tempo
dim.
p
pp
mf
dim.
p
mf
sf
cresc.
f sf
sost.
ff
sf
sempre più sost.
sf

2143

2143

Bratsche.

Notturmo.

Adagio, ma non troppo.

vi. Sordine.

vel. *p espr.* *dim.*

pp *dim.* *p* *mf*

dim. *pp* *p* *p* *cresc.*

f *dim.* *p* *dim. rit.* *pp* *a tempo*

mf

dim. rit. - *pp* *ohne Sord.* *4* *vi. pespr.*

f *dim.* *p* *Viol. 4* *p*

rinf. *dim.* *pp* *p*

rinf. *> sf* *dim.* *p* *pp* *rit.*

a tempo *2* *p* *3* *3* *mf*

Bratsche.

sost. *ff* *a tempo* *sf*

mf *cresc.*

f *sf* *sf*

sf *mf*

ff *sf* *sf* *sf*

sf *dim.* *p* *arco* *cresc.*

8 *pizz.* *p* *2* *1* *cresc.* *f* *mf*

1 *cresc.* *f* *dim.*

poco rit. *a tempo* *pizz.* *1* *p*

Bratsche.

dim. *pp*

p *mf* *dim.*

p *rit.* *al*

Tempo I. *Sordine.* *espr.* *dim.* *pp*

p *dim.* *tr* *p* *mf*

dim. *p* *pp* *p*

cresc. *f* *dim.* *p* *dim. rit.* *tr*

a tempo *p* *dim.* *pp* *p* *dim.* *pp*

mf *f* *dim.* *p* *rit.* *a tempo* *pp*

p *dim.* *pp* *ppp*

Bratsche.

Allegro.
pizz.
p

f

cresc.

sost. *a tempo*
ff

sf

espr.
mf

dim. *pizz.*
p

arco
mf

f

sost. *a tempo*
ff

cresc. *pizz.*
p

2

3

arco
pp

poco rit. - 1 - a tempo
1 *mf* *p* *molto* *ff*

Bratsche.

a tempo

ff *sf*

espr.
sf

sf

sf *sf* *sf* *sf* *Fine.* *p*

1. *dim.*

2. *espr.*
p

cresc. *p* *cresc.*

f

1. *2.* *pp* *D.C.*

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Violoncell.

Heinrich von Herzogenberg, Op. 95.

Allegro.

Leipzig, J. Rieter-Biedermann.

2143

Violoncell.

Violoncell score page 2. The page contains ten staves of music. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second staff continues with a piano (*p*) dynamic. The third staff features a piano (*p*) dynamic and a piano-ritardando (*poco rit.*) marking. The fourth staff is marked *a tempo* and *ff pesante*. The fifth staff shows a piano (*p*) dynamic and a piano-ritardando (*poco rit.*) marking. The sixth staff is marked *a tempo* and *ff pesante*. The seventh staff features a piano (*p*) dynamic and a piano-ritardando (*poco rit.*) marking. The eighth staff is marked *a tempo* and *ff pesante*. The ninth staff features a piano (*p*) dynamic and a piano-ritardando (*poco rit.*) marking. The tenth staff is marked *a tempo* and *ff pesante*.

Violoncell.

Violoncell score page 11. The page contains ten staves of music. The first staff begins with a piano (*p*) dynamic and a piano-ritardando (*poco rit.*) marking. The second staff is marked *a tempo* and *ff pesante*. The third staff features a piano (*p*) dynamic and a piano-ritardando (*poco rit.*) marking. The fourth staff is marked *a tempo* and *ff pesante*. The fifth staff features a piano (*p*) dynamic and a piano-ritardando (*poco rit.*) marking. The sixth staff is marked *a tempo* and *ff pesante*. The seventh staff features a piano (*p*) dynamic and a piano-ritardando (*poco rit.*) marking. The eighth staff is marked *a tempo* and *ff pesante*. The ninth staff features a piano (*p*) dynamic and a piano-ritardando (*poco rit.*) marking. The tenth staff is marked *a tempo* and *ff pesante*.

2143

2143

Violoncell.

Notturmo.

Adagio, ma non troppo.

Pfte. Sordine.

p *dim.* *pp* *dim.* *tr.* *p* *espr.* *mf* *p* *dim.* *pp* *p* *cresc.* *f* *dim.* *a tempo* *pizz.* *p* *dim. rit.* *pp* *f* *arco* *f* *dim.* *p* *rit.* *Andante sostenuto.* *vi.* *4* *ohne Sord.* *pespr.* *rinf.* *dim.* *pp* *4* *pp* *p* *rit. a tempo* *p* *pp* *mf* *dim.*

Violoncell.

a tempo *mf* *cresc.* *f* *sf* *sf* *sf* *sf* *sf* *mf* *sf* *ff* *sf* *sf* *sf* *sf* *dim.* *pizz.* *p* *dim.* *pp* *arco* *cantabile* *p* *pp* *cresc.* *f* *mf* *cresc.* *poco rit.* *dim.* *f* *a tempo* *pizz.* *p* *arco* *cresc.*

Violoncell.

Allegro vivace.

Violoncell. score page 8, starting with 'Allegro vivace.' The music is in 2/4 time and features various dynamics including *ff*, *sf*, *mf*, *f*, *p*, *cresc.*, *dim.*, *pizz.*, *arco*, *grazioso*, and *sosten.*. The piece concludes with a *ff* dynamic.

Violoncell.

Violoncell. score page 5. The music includes dynamics such as *pp*, *p*, *mf*, *dim.*, *rit.*, *al Tempo I.*, *p*, *Sordine.*, *pp*, *dim.*, *p*, *espr.*, *mf*, *pdim.*, *pp*, *p*, *cresc.*, *f*, *dim.*, *rit.*, *a tempo*, *pdim.*, *p*, *dim.*, *pp*, *p*, *dim.*, *pp*, *mf*, *arco*, *rit.*, *a tempo*, *f*, *dim.*, *pdim.*, *p*, *pp*, *p*, *dim.*, *pp*, and *ppp*. The piece ends with a *ppp* dynamic.

Violoncell.

Allegro.
pizz.
p

arco
mf

f *cresc.*

sosten. a tempo
ff

f *sf* *mf espr.*

dim.

pizz.
p

arco
mf

f *cresc.* *sosten.* *ff*

a tempo

2 *pizz.*
p

2 *pp*

arco
pp

poco rit. pizz. *a tempo arco*
p *mf* *p* *molto*

Violoncell.

sosten. a tempo
ff

ff *sf*

sf *espress.*

sf *sf*

sf *sf* *Fine.* *p*

dim.

1. *2.* *p* *espr.*

1. *p* *cresc.*

p *cresc.* *f*

dim. *1.* *2.* *espr.* *pp* *D. C.*

2143

2148

This page contains musical notation for measures 2143 through 2148. It features a grand staff with three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, *pp*, *dim.*, and *espr.*. The key signature is three sharps (F#, C#, G#).

Zweites Quartett: in Bb:

Heinrich von Herzogenberg, Op.95.

Allegro.

Violine.

Bratsche.

Violoncell.

Pianoforte.

ff

mf

cresc.

ff

mf

p

cresc.

ff

sf

sf

This page contains musical notation for measures 2149 through 2154. It features a grand staff with three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *mf*, *cresc.*, *p*, and *sf*. The key signature is two flats (Bb, Eb).

mf espr. pizz. mf

p

mf cresc.

sf

arco cresc.

mf espr.

sf

cresc.

f

sf

pizz.

f

p

pp

dim.

p

dim.

dim.

dim.

pp

p

pp

rit. - - - al Tempo I.

p

Sordine

pespr.

Tempo I.

rit. - - - al p

pp

dim.

Sordine

pp

pp

dim.

pp

dim.

p

dim.

pp

dim.

dim.

dim.

dim.

pespr.

Musical score for page 20, measures 1-12. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score includes various dynamics such as *mf*, *sf*, *dim.*, *pp*, *p*, *pespr.*, *pizz.*, and *arco*. The piano part features complex rhythmic patterns and chords. The string parts have melodic lines with some triplets and slurs.

Musical score for page 5, measures 1-12. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score includes various dynamics such as *p*, *pp*, *mf*, *pespr.*, *rit.*, *a tempo*, *cresc.*, and *mfespr.*. The piano part features complex rhythmic patterns and chords. The string parts have melodic lines with some triplets and slurs.

This image shows a page of musical notation for a piano piece. The notation is arranged in systems, each containing a vocal line (soprano and alto) and a piano accompaniment (treble and bass staves). The key signature is B-flat major (two flats). The piece features various musical notations, including notes, rests, and dynamic markings such as 'cresc.', 'mf', 'sf', and 'ff'. The piano accompaniment includes complex chordal textures and arpeggiated figures. The vocal lines are melodic and expressive, with some passages marked 'sf' (sforzando). The overall style is characteristic of late 19th or early 20th-century romantic music.

This musical score is for the song "The Swan" (Le Cygne) by Camille Saint-Saëns. It is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into two systems. The first system includes the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand, which is a characteristic element of the piece. The vocal line is a simple, lyrical melody. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, sf, dim., rit., a tempo, p a tempo). The overall mood is serene and graceful, reflecting the theme of the swan.

mf

dim.

pp

mf

arco

rit.

f

dim.

p

dim.

pp

p

Andante sostenuto.

marc.

cresc.

mf

f

dim.

ohne Sord.

p espr.

ohne Sord.

p espr.

ohne Sord.

p espr.

ohne Sord.

p

sf

ff

dim.

poco rit.

a tempo

ff

poco rit.

a tempo

ff

poco rit.

a tempo

ff

poco rit.

a tempo

Musical score for page 8, measures 1-16. The score is written for a piano with three systems of staves (treble, middle, and bass). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 1-4) features a melody in the treble staff and a bass line in the bass staff, with a middle staff containing chords. The second system (measures 5-8) continues the melody and bass line, with a middle staff containing chords. The third system (measures 9-12) features a melody in the treble staff and a bass line in the bass staff, with a middle staff containing chords. The fourth system (measures 13-16) features a melody in the treble staff and a bass line in the bass staff, with a middle staff containing chords. The score includes dynamic markings such as *mf*, *dim.*, *p*, *cresc.*, and *f*.

Musical score for page 17, measures 1-16. The score is written for a piano with three systems of staves (treble, middle, and bass). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 1-4) features a melody in the treble staff and a bass line in the bass staff, with a middle staff containing chords. The second system (measures 5-8) continues the melody and bass line, with a middle staff containing chords. The third system (measures 9-12) features a melody in the treble staff and a bass line in the bass staff, with a middle staff containing chords. The fourth system (measures 13-16) features a melody in the treble staff and a bass line in the bass staff, with a middle staff containing chords. The score includes dynamic markings such as *mf*, *dim.*, *p*, *cresc.*, *f*, *dim.*, *mf*, *pp*, *pizz.*, *rit.*, *a tempo*, and *p*.

Notturmo.

Adagio, ma non troppo.

First system (measures 1-4): Treble and bass staves with piano (p) dynamics and Sordine markings. The piano accompaniment begins with a piano (p) chord in the right hand and a piano (p) bass line in the left hand.

Second system (measures 5-8): Treble and bass staves with piano (p) and piano-piano (pp) dynamics. The piano accompaniment continues with a piano (p) chord in the right hand and a piano (p) bass line in the left hand.

Third system (measures 9-12): Treble and bass staves with piano (p) and piano-piano (pp) dynamics. The piano accompaniment continues with a piano (p) chord in the right hand and a piano (p) bass line in the left hand.

Fourth system (measures 13-16): Treble and bass staves with piano (p) and piano-piano (pp) dynamics. The piano accompaniment continues with a piano (p) chord in the right hand and a piano (p) bass line in the left hand.

Fifth system (measures 17-20): Treble and bass staves with piano (p) and piano-piano (pp) dynamics. The piano accompaniment continues with a piano (p) chord in the right hand and a piano (p) bass line in the left hand.

Sixth system (measures 21-24): Treble and bass staves with piano (p) and piano-piano (pp) dynamics. The piano accompaniment continues with a piano (p) chord in the right hand and a piano (p) bass line in the left hand.

10 *sost.*

a tempo

mf *cresc.*

a tempo

ff *mf espr.* *pizz.* *mf*

24

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in B-flat major, 3/4 time, and consists of 15 measures. It features a piano and a right-hand part. The piano part has a "poco rit." marking at the beginning and a "sostenuto" marking at measure 8. The right-hand part has a "poco rit." marking at the beginning and a "sostenuto" marking at measure 8. The score includes various musical notations such as notes, rests, and dynamic markings like "sf" and "mf".

Musical score for page 14, measures 1-12. The score is written for a piano and features a complex arrangement of staves. The key signature is B-flat major (two flats). The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 1-4) shows a piano introduction with a forte (ff) dynamic. The second system (measures 5-8) continues the piano introduction with a forte (ff) dynamic. The third system (measures 9-12) shows the piano introduction with a forte (ff) dynamic.

Musical score for page 11, measures 1-12. The score is written for a piano and features a complex arrangement of staves. The key signature is B-flat major (two flats). The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 1-4) shows a piano introduction with a forte (ff) dynamic. The second system (measures 5-8) continues the piano introduction with a forte (ff) dynamic. The third system (measures 9-12) shows the piano introduction with a forte (ff) dynamic.

[illegible]

This image shows a page of musical notation for a string quartet, likely from a 19th-century manuscript. The page contains four systems of staves, each with two staves (violin and viola, or cello and double bass). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'arco' (arco), 'mf cspr.' (mezzo-forte, cello solo), 'p' (piano), 'cresc.' (crescendo), and 'sf' (sforzando). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation is dense and features many slurs and ties, indicating complex phrasing and articulation. The page is numbered '13' in the top right corner.

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The musical score is written for four staves, likely representing a string quartet. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'cresc.', 'rit.', 'a tempo', 'f dim.', 'p dim.', 'mf dim.', 'pp', and 'dim.'. The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece. The page number '2143' is visible at the bottom right.

Violin I: *pp*, *mf*, *f*, *dim.*, *p*

Violin II: *pp*, *mf*, *f*, *dim.*, *p*

Viola: *pp*, *mf*, *f*, *dim.*, *p*

Cello/Double Bass: *pp*, *mf*, *f*, *dim.*, *p*

Tempo markings: *rit.*, *a tempo*

Articulations: *pizz.*, *arco*

Final dynamics: *ppp*

Allegro.

25

The musical score is written for a string quartet (Violin I, Violin II, Viola, Cello/Double Bass) and a Piano. The tempo is marked "Allegro." and the page number is 25. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score consists of five systems of music. The first system shows the string quartet parts with dynamics *p* and *mf*, and performance instructions *pizz.* and *arco*. The second system continues the string quartet parts with dynamics *f* and *cresc.*. The third system introduces the Piano part with dynamics *pp* and *mf*. The fourth system continues the Piano part with dynamics *ff* and *sost.* (sostenuto), and includes the instruction *a tempo*. The fifth system concludes the page with a final chord, marked with *sf* (sforzando).

[illegible]

First system of music (measures 42-48). It features three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked *cresc.* (crescendo). Dynamics include *p* (piano), *f sf* (fortissimo, sforzando), and *mf* (mezzo-forte).

Second system of music (measures 49-55). It continues the vocal and piano parts. Dynamics include *f* (forte), *dim.* (diminuendo), and *cresc.* (crescendo).

Third system of music (measures 56-62). It includes tempo markings *poco rit.* (poco ritardando) and *a tempo*. Dynamics include *p* (piano), *pp* (pianissimo), and *espr.* (espressivo).

Fourth system of music (measures 63-69). It continues the vocal and piano parts. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *espr.* (espressivo).

Fifth system of music (measures 70-76). It features a piano accompaniment with a complex harmonic structure. Dynamics include *ff sost.* (fortissimo, sostenuto) and *a tempo*.

Sixth system of music (measures 77-83). It includes a piano accompaniment with a complex harmonic structure. Dynamics include *pizz.* (pizzicato) and *p* (piano).

Seventh system of music (measures 84-90). It features a piano accompaniment with a complex harmonic structure. Dynamics include *pp* (pianissimo), *dim.* (diminuendo), and *pp* (pianissimo).

Eighth system of music (measures 91-97). It includes a piano accompaniment with a complex harmonic structure. Dynamics include *arco* (arco) and *pp* (pianissimo).

Musical score for page 40, measures 2143-2148. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and moving lines. Dynamics include *f*, *cresc.*, *sf*, and *a tempo*. The vocal line has a melodic line with some rests and a final flourish.

Musical score for page 29, measures 2149-2154. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and moving lines. Dynamics include *sf*, *cresc.*, and *Fine*. The vocal line has a melodic line with some rests and a final flourish.

Musical score for page 30, measures 1-16. The score is in 3/4 time, key of B-flat major. It features a piano (p) and a violin (v). The piano part has a melodic line with slurs and a final cadence. The violin part has a melodic line with slurs and a final cadence. The score includes dynamic markings like *p*, *dolce*, and *cresc.* and articulation like *staccato*.

Musical score for page 39, measures 1-16. The score is in 3/4 time, key of B-flat major. It features a piano (p) and a violin (v). The piano part has a melodic line with slurs and a final cadence. The violin part has a melodic line with slurs and a final cadence. The score includes dynamic markings like *p*, *mf*, *ff*, and *cresc.* and articulation like *staccato* and *arco*.

Page 38 contains measures 2143 through 2148. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo is marked 'a tempo'. The music features a variety of dynamics including *dim.* (diminuendo), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). There are also markings for *poco rit.* (poco ritardando) and *cresc.* (crescendo). The piano part includes articulation marks for *pizz.* (pizzicato) and *arco* (arco). The page number 2143 is printed at the bottom center.

Page 31 contains measures 2149 through 2154. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature changes to two sharps (F#, C#). The tempo is marked 'a tempo'. The music features a variety of dynamics including *dim.* (diminuendo), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). There are also markings for *poco rit.* (poco ritardando) and *cresc.* (crescendo). The piano part includes articulation marks for *pizz.* (pizzicato) and *arco* (arco). The page number 2143 is printed at the bottom center.

Allegro vivace.

Musical score for page 32, measures 1-14. The score is in 2/4 time, key of B-flat major. It features a piano and violin ensemble. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The violin part has a melodic line with many slurs and accents. Dynamics include *ff*, *sf*, *mf*, and *ff* again at the end. The number 2143 is printed at the bottom center.

Musical score for page 37, measures 15-28. The score continues from page 32. It includes dynamic markings such as *cresc.*, *mf*, *f*, *dim.*, *poco rit.*, and *a tempo*. There are also performance instructions like *pizz.* (pizzicato) and *arco* (arco). The piano part has a complex texture with many chords and moving lines. The violin part continues with its melodic development. The number 2143 is printed at the bottom center.

Page 36 contains six systems of musical notation. The first system (measures 2143-2144) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *sf*. The second system (measures 2145-2146) continues the piano introduction, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The third system (measures 2147-2148) shows the piano introduction concluding, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The fourth system (measures 2149-2150) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *dim.* and *p*. The fifth system (measures 2151-2152) shows the piano introduction concluding, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The sixth system (measures 2153-2154) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *dim.* and *p*.

Page 33 contains six systems of musical notation. The first system (measures 2143-2144) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *sf*. The second system (measures 2145-2146) continues the piano introduction, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The third system (measures 2147-2148) shows the piano introduction concluding, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The fourth system (measures 2149-2150) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *dim.* and *p*. The fifth system (measures 2151-2152) shows the piano introduction concluding, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The sixth system (measures 2153-2154) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *dim.* and *p*.

Musical score for page 34, measures 2143-2148. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics and articulations: *dim.* (diminuendo), *pizz.* (pizzicato), *arco* (arco), *mf* (mezzo-forte), *dim.* (diminuendo), *mf* (mezzo-forte), *cresc.* (crescendo), *ff* (fortissimo), *ff sost.* (fortissimo sostenuto), *a tempo*, and *sf* (sforzando). The measures show a complex interplay of melodic lines and harmonic support, with some measures featuring triplets and slurs.

Musical score for page 35, measures 2149-2154. The score continues from page 34, maintaining the same instrumentation and key signature. The measures show a continuation of the musical themes, with dynamics ranging from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various articulations and dynamics: *mf* (mezzo-forte), *cresc.* (crescendo), *sf* (sforzando), *ff* (fortissimo), *ff sost.* (fortissimo sostenuto), *a tempo*, and *mf* (mezzo-forte). The measures show a complex interplay of melodic lines and harmonic support, with some measures featuring triplets and slurs.

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